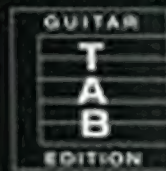


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8 back in black
dirty deeds done dirt cheap 17
23 for those about to rock
(we salute you)
hells bells 37
47 highway to hell
it's a long way to the top
(if you wanna rock 'n' roll) 54
61 let there be rock
rock and roll ain't noise pollution 72
81 rock 'n' roll train
thunderstruck 89
100 t.n.t.
whole lotta rosie 107
116 you shook me all night long

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guitar tablature explained

Guitar music can be notated in three different ways: on a musical stave, in tablature and in rhythm slashes

RHYTHM SLASHES: are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE: shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE: graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together Open D chord

definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone ($\frac{1}{2}$ step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (full step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a $\frac{1}{4}$ step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

MUFFLED STRINGS: A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

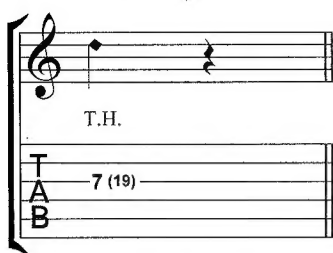
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE (GLISS & RESTRIKE) Same as legato slide, except the second note is struck.

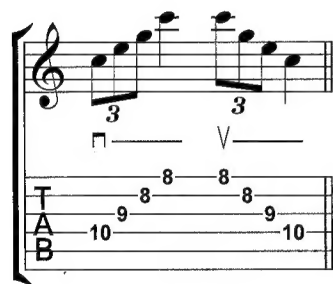
TAP HARMONIC: The note is fretted normally and a harmonic is produced by tapping or slapping the fret indicated in brackets (which will be twelve frets higher than the fretted note.)



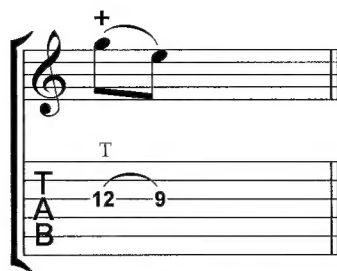
TRILL: Very rapidly alternate between the notes indicated by continuously hammering-on and pulling-off.



SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



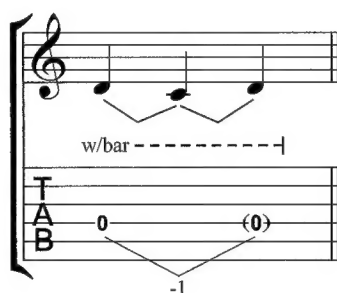
TAPPING: Hammer ('tap') the fret indicated with the pick-hand index or middle finger and pull-off to the note fretted by the fret hand.



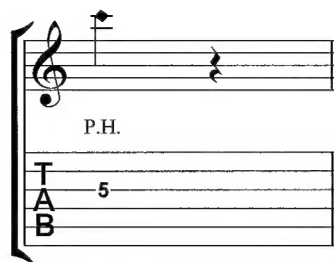
RAKE: Drag the pick across the strings with a single motion.



VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



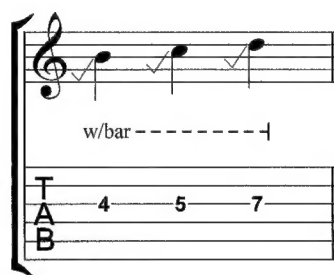
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



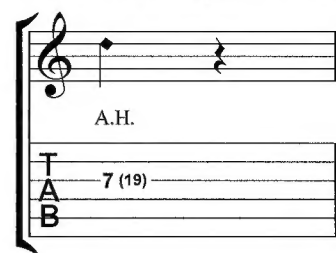
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



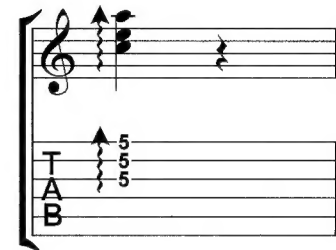
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



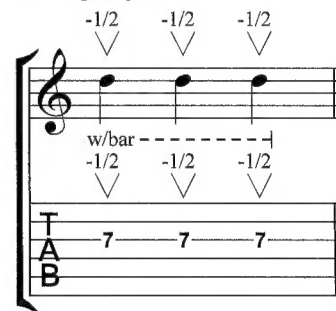
ARTIFICIAL HARMONIC: The note fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.



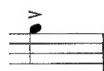
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



additional musical definitions



(*accent*) Accentuate note (play it louder)

D.S. al Coda

Go back to the sign (8), then play until the bar marked **To Coda** then skip to the section marked **Coda**



(*accent*) Accentuate note with greater intensity

D.C. al Fine

Go back to the beginning of the song and play until the bar marked **Fine**.



(*staccato*) Shorten time value of note

tacet

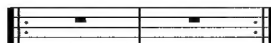
Instrument is silent (drops out).



Downstroke

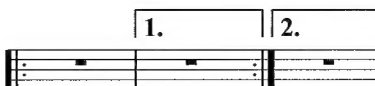


Upstroke



Repeat bars between signs

NOTE: Tablature numbers in brackets mean:
1. The note is sustained, but a new articulation (such as hammer-on or slide) begins
2. A note may be fretted but not necessarily played.



When a repeat section has different endings, play the first ending only the first time and the second ending only the second time.

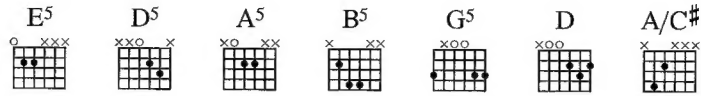
back in black

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

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Full performance demo: CD 1 track 1

Backing only: CD 2 track 1



Intro

♩ = 90

Gtr. 1 (elec.)

Gtr. 1 + Gtr. 2 (elec.)

E⁵

D⁵

A⁵

Gtr. 1 only*

w/medium amp gain

full

Play Gtr. 1 part throughout

* sim throughout

Musical notation for the Intro section, showing guitar parts and tablature. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is written in standard notation, and the tablature is written below it. The chords E⁵, D⁵, and A⁵ are indicated above the staff. The tablature includes fret numbers and a 'full' dynamic marking.

Musical notation for the Verse section, showing guitar parts and lyrics. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is written in standard notation, and the lyrics are written below it. The chords E⁵, D⁵, and A⁵ are indicated above the staff. The lyrics are: 1. Back in black_ I hit the sack, I've been too long, I'm glad_ to be back. Yes I'm_ 2. Back in the back_ of a Ca -dil - lac, num - ber one with a bul - let, I'm a pow - er pack. Yes I'm_ The guitar part includes a 'full' dynamic marking.

E⁵ D⁵ A⁵

— let loose from the noose that's kept me hang-in' a - bout... I keep
in a bang, with a gang, they got - ta catch me if they want me to hang, 'Cause I'm

T 3 3 3 2 2 2
A 2 2 2 2 2 2
B 2 0 0 0 0 0

2 4 2 5 2 6 2 7

E⁵ D⁵ A⁵

look-in' at the sky 'cause it's get - tin' me high, for - get the hearse 'cause I'll nev-er die. I got
back on the track and I'm beatin' the flack, no - bo-dy's gon-na get me on an-oth-er rap. So

T 3 3 3 2 2 2 3 0 3 0
A 2 2 2 2 2 2 2 2 2 2
B 2 0 0 0 0 0 0 2 2 0

full

E⁵ D⁵ A⁵

nine lives, cat's eyes, a - bus-in' ev - 'ry one of them and run-nin' wild. 'Cause I'm
look at me now, I'm just - a mak-in' my play, don't try to push your luck, just get out - ta my way.)

T 3 3 3 2 2 2 2 2 2
A 2 2 2 2 2 2 2 2 2
B 2 0 0 0 0 0 0 2 2

2 4 2 5 2 6 2 7

Chorus A⁵ E⁵ B⁵ A⁵ B⁵ A⁵ E⁵ B⁵ A⁵ B⁵

back, yes I'm back... Well I'm

T 2 2 4 2 4 2 4 2 4
A 2 2 4 2 4 2 4 2 4
B 0 0 2 0 2 0 2 0 2

2. Solo D⁵ A/C[#] E⁵

back in — black.

Gtr. 1

Gtr. 2

Fig.1...

E⁵ D⁵ A⁵C[#] E⁵ A⁵ E⁵ A⁵

...Fig.1 ends

E⁵ D⁵ A/C[#] E⁵

Gtr. 2 w/ Fig. 1(x3)

full

full

Chords: D⁵, A/C[#], E⁵, A⁵, E⁵, A⁵

TAB: 14 15 15 15 14 (14) 12-14 12 12-14 14 14 12-14 15 14

Chords: E⁵, D⁵, A/C[#], E⁵

TAB: 12 12-12 15 15 15 15 12 15-12 12 12-14 15 14 15 14 (14) 12-14 12-14 14 12-13-14

Chords: E⁵, D⁵, A/C[#], E⁵, A⁵, E⁵, A⁵

TAB: 12 14 14 14 12-14 15 14 (14) 12-14 14 (14) 15 12 15-12 12 12 14 (14)

Chords: E⁵, D⁵, A/C[#], E⁵

let ring...

TAB: 0 0 3 5 4 0 5 3 3 0 2 0 2 2 14 12 15

Chords: D⁵, A/C[#], E⁵, A⁵, E⁵, A⁵

D.S. al Coda

Well I'm

TAB: 0 5 3 3 5 0 3 0 2 0 3 0 2 0 0 2 14 14 12 14 14

⊕ Coda

D

(E⁵)

back in ____ black. _

(Gtrs. 1+2)

TAB

2 2 2
3 3 3
2 2 2
0 0 0

0 5 4 2 4 3 2 5 6 2 7 0 5 4 2 4 3 2 5 6 2 7

TAB

0 5 4 2 4 3 2 5 6 2 7 0 5 4 2 4 3 2 5 6 2 7

(A⁵)

TAB

0 5 4 2 4 3 2 5 6 2 7 0 5 4 2 4 3 2 5 6 2 7

(E⁵)

Well I'm

TAB

0 5 4 2 4 3 2 5 6 2 7 0 5 4 2 4 3 2 5 6 2 7

Chorus

A⁵ E⁵ B⁵ A⁵ B⁵ A⁵ E⁵ B⁵ A⁵ B⁵

back, _____ back, _____

TAB

2	2	4	2	4	2	4	2	4
2	2	4	2	4	2	4	2	4
0	0	2	0	2	0	2	0	2

G⁵ D⁵ A⁵ G⁵ D⁵ A⁵

back, _____ back, _____

TAB

3	3	3	2	2	3	3	3	2
3	2	2	2	2	3	2	2	2
0	0	0	0	0	0	0	0	0

E⁵ B⁵ A⁵ B⁵ A⁵ E⁵ B⁵ A⁵

back, _____ back, _____ I'm

TAB

2	2	4	2	4	2	4	2	4
2	2	4	2	4	2	4	2	4
0	0	2	0	2	0	2	0	2

Outro

E⁵ D⁵ A/C[#] E⁵

Gtr. 2 w/Fig. 1(x2)

D⁵ A/C[#] E⁵ A⁵ E⁵ A⁵

E⁵ D⁵ A/C[#] E⁵

6

15-15 15 15-15 15-15 15 12 15-12 14 12 12 14 14 (14) 16 16 16

1/2

(8)

D⁵ A/C[#] E⁵ A⁵ E⁵ A⁵

3 3 3 3

17-15 17 15 17-15 17 15 15 16 16 14 16 14 12 14 12 14 12 14 12 14 12 14 12 12-12-12-12-12-12-12

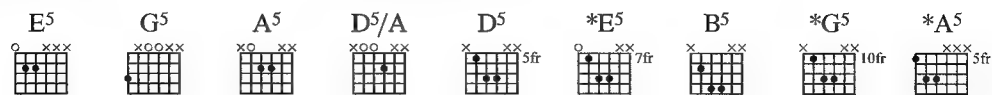
Continue solo ad lib. to fade

dirty deeds done dirt cheap

Words & Music by
Angus Young, Malcolm Young & Bon Scott

Full performance demo: CD 1 track 2
Backing only: CD 2 track 2

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Intro
2 bar count in: $\text{♩} = 138$

1, 2, 3. 4.

Gtr. 2 (elec.) E^5 G^5 E^5 A^5 E^5 D^5/A E^5 E^5 D^5 $*E^5$

Gtr. 1 (elec.) mf All Gtrs. w/dist. 1. If you're

TAB: 2 0 2 2 2 3 2 2 7 7

Play Gtr. 1 part

Verse $*E^5$

hav - in' trou - ble with the high school head, he's giv - in' you the blues.
2. You got prob - lems in your life of love, you got a bro - ken heart.
(3.) got a la - dy and you want her gone, but you ain't got the guts.

(Gtr. 3) 8^{va} (17) (3rd) Gtr. 3 tacet, cont. with written part

TAB: 9 9 7 0

D^5 $*E^5$

You wan - na gra - du - ate but not in his bed,
He's dou - ble deal - ing with your best friend,
She keeps nag - gin' at you night and day,

TAB: 7 7 9 9 7 7 0

here's what you got - ta do. ——— Pick up the phone, I'm —
 that's when the tear - drops — start, fel - la. Pick up the phone, I'm —
 e - nough to drive — you nuts. Pick up the phone, leave —

TAB

7 7 9
 7 7 9
 5 5 7
 0

— al - ways home, call me an - y - time. ——— Just ring: three six two — four
 — here alone, — or make a so - cial — call. — Come right in, for -
 — her alone, — it's time you made a stand. — For a fee, — I'm

TAB

7 7 9 7 7
 7 7 9 7 7
 5 5 7 5 5
 0

three six o, ——— I lead a life of crime. ———
 - get a - bout him, we'll have our - selves a ball. ———
 hap - py to be your back door man. ——— Ooh!

TAB

9 7 9 7 9 9 9 9 9
 9 7 9 7 9 9 9 9 9
 7 5 7 5 7 7 7 7 7
 0 0 0 0 0 0 0 0 0

Chorus

A⁵ G ⑥ 3fr A ⑤ 0fr *E⁵ *E⁵ D⁵ *E⁵ A⁵

Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ done dirt cheap. Dirt - y deeds

TAB: 2 2 0 2 0 0 2 0 1 2 2 0 2 2 0 2 2 0

To Coda ♪

A⁵ G ⑥ 3fr A ⑤ 0fr *E⁵

done dirt cheap. Dirt - y deeds_ and they're done dirt cheap.

TAB: 2 0 2 0 0 2 0 (2) 0

1. D⁵ 2.

Dirt - y deeds_ and they're done dirt cheap. done dirt cheap.

Gtr. 3 (elec) 3

ff w/dist.

TAB: 7 7 7 7 7 7

Solo

B⁵ A⁵ B⁵ A⁵

Play Gtr. 3 part

hold bend...

full full full full 1/2 full 1/2

TAB: 9 9 9 7 (7) 7 10 10 10 10

Neck - ties, con - tracts, high volt - age, done dirt cheap.

Guitar:

- E⁵ | G⁵ | E⁵ | A⁵ | E⁵ | 1. E⁵ D⁵/A E⁵ | 2. E⁵ D⁵/A E⁵ (*E⁵)

Vocal:

Dirt - y deeds___ done dirt cheap. done dirt cheap.

Bass:

TAB	0	0	2	2	3	3	(0)	9-9
A	2	X	2	2	2	2	2	9-9
B	0	3	0	0	0	0	0	7-7

*E⁵ *G⁵ *E⁵ A⁵ *E⁵ E⁵ D⁵/A E⁵ (*E⁵)

Dirt - y deeds, _ they're read - y to send you on the cruise, _ done dirt cheap.

TAB
9 9 9 7 0 0 3 0 0 0 0 0 0 0 0 0 0 7 7 7 0 9 9 9 9 7 7 5 0 9 7 9 7 9 7 0 (0) 2-2 (0) 2-2 0 0

The musical score is written for guitar and voice. The guitar part is in E major (three sharps) and 4/4 time. It features a melodic line with various chords and a bass line with a repeating eighth-note pattern. The lyrics are: "Dirt - y deeds, dirt - y deeds, done dirt cheap. Aagh!". The score includes a guitar tablature at the bottom, a vocal line, and a guitar staff with chords and fret numbers.

Chords and Fret Numbers:

- *E⁵
- *G⁵
- *E⁵
- *A⁵
- *E⁵
- *E⁵ D⁵ *E⁵
- E ⑤ 7fr
- D ⑤ 5fr
- E ⑤ 7fr

Lyrics:

Dirt - y deeds, dirt - y deeds, done dirt cheap. Aagh!

Tablature:

1 0 1 1 1 1 1 2 1 1 1 1 1 0 3 1
 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

for those about to rock (we salute you)

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

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Full performance demo: CD 1 track 3

Backing only: CD 2 track 3



Intro ♩ = 120

2 bar count in: (B)

(Bm)

(B⁵) (Bsus⁴)

Gtr. 1 (elec.)

w/medium amp gain
mf Fig. 1

11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11 10-10-10-10-10-10-14-14 14-12-12-12-12-12-12-12

11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11

Play Gtr. 1 part

B⁵

G⁵

D/F[#]

E

Gtr. 2 (elec.)

mf w/low amp gain
Gtr. 1 w/Fig. 1 (x4)

let ring

4 0 2 3

4 0 2 0

2 0 0 0

B⁵

G⁵

D/F[#]

E

4 0 2 3

4 0 2 0

2 0 0 0

B⁵

B⁵/A

G⁵

D/F[#]

E

Let ring...

4 0 2 3

4 0 2 0

2 0 0 0

B⁵ B⁵/AG⁵ D/F# E

Gtr. 1

12-12-12-12-12-12-12-12 12-12-12-12-12-12-12-12

11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11

T
A
B

4 4
4 4
2 0

3 3
0 2
3 0 1
0 0 2
0 0 0

B⁵ B⁵/AG⁵

D/F#

E

1. *Ad lib. vocal*
2. We're on _____ to - night, _____ to the gui - tar bite. _____

let ring...

Fig. 2...

T
A
B

4 4
4 4
2 0

0 0 3
0 0 2
3 2 2 0

5 5 5 0
4 4 4 2
2 0 2 2

B⁵ B⁵/A G⁵ D/F# E 1. 2.

Yeah, yeah. _____ ow! _____

let ring...

...Fig. 2 ends

Verse B⁵ D/A A E G⁵ E

Stand up and be count - ed for what you are a - bout to re - ceive. _____

B⁵ D/A A E G⁵ E

We are the deal - ers, we'll give you ev - 'ry - thing you need. _____

B⁵ D/A A E G⁵ E

Hail, hail to the good times, 'cause rock has got the right of way. We
 rock at dawn on the front line, like a bolt right - a out of the blue. The

Gtrs. 1+2

T 4 3 3 3 2 2 3 0 1
 A 4 2 2 2 2 2 0 0 2
 B 2 (4) 0 0 0 0 0 3 0

B⁵ D/A A E G⁵ E

ain't no le - gend ain't no cause, we're just liv - in' for to - day. For
 sky's a - light with a gui - tar bite, heads will roll and rock to - night.

T 4 3 3 3 2 2 3 0 1
 A 4 2 2 2 2 2 0 0 2
 B 2 (4) 0 0 0 0 0 3 0

Chorus

B⁵ B⁵/A G⁵ D/F# E⁵

those a - bout to rock, we sa - lute you. For

Gtr. 1

Gtr. 2 w/ Fig. 2

let ring -----

T 4 4 3 3 5 5 5 0
 A 4 4 0 2 4 4 4
 B 2 0 0 2 2 0 2 2 2

B⁵ B⁵/A G⁵ D/F# E⁵ 1.

those a - bout to rock, we sa - lute you. 3. We

T 4 4 3 3 3
 A 4 4 0 0 2
 B 2 0 3 3 2 0

2.

B⁵ B⁵/A G⁵ D/F[#] E⁵

For those a - bout__ to rock, we sa - lute you,___

Gtr. 2 w/Fig. 2

TAB

2 9 9 7 4 4 3 0 3
2 7 7 4 4 0 2 0 2
2 7 7 4 4 0 3 0 2
2 7 7 4 4 0 3 0 2

Musical score for "Salute!" featuring a vocal line, a guitar line with triplets, and a bass line with triplets. The score is in G major and 4/4 time. The vocal line starts with a rest, followed by a triplet of eighth notes, then a triplet of eighth notes, and finally a triplet of eighth notes. The guitar line features a triplet of eighth notes, followed by a triplet of eighth notes, and finally a triplet of eighth notes. The bass line features a triplet of eighth notes, followed by a triplet of eighth notes, and finally a triplet of eighth notes.

Solo A D/A A G⁵ D A D/A G D

P.M.---|

full full

5 8 5 8 5 7 5 7 7 (7)

5 7 7 7 4 5 7 5 7 7

Gtrs. 1+2

Fig. 3 -----| Gtrs. 1+2 w/ Fig. 3 (x7)

T	2	3	3	2	0	3	3	2	3
A	2	2	2	2	0	0	2	2	0
B	0	0	0	0	0	0	0	0	0

3

A D/A A G⁵ D A D/A A

full full full full full full

5 5 8 5 7 5 8 7 5 8 7 5 8 7 5 7 7

10 13 10 10 10 12

G⁵ D A D/A A G⁵ D

1/2 1/2 1/2 full full full 1/2 full 1/2

(12) 10 12 12 12 12 (12) 13 13 13 (13) 10 13

A D/A A G⁵ D A D/A A

full 1/2 1/2 1/2 1/2 full 1/2

13 10 12 10 11 10 10 12 10 (10) 12 12

2

G⁵ D A D/A A G⁵ D

We're just a

8va

1/4 full full full

12 12 9 7 5 7 5 7 7 7 (7)

20 20 20

B⁵ D/A A E G⁵ E

bat - ter - y for hire__ with a gui - tar fire,__ rea - dy and__ aimed at you.

Gtrs. 1+2

Play Gtr. 1 part

4 4 2 (4) 3 3 3 2 2 1 3 0 1 0 2 2 0 0

B⁵ D/A A E G⁵ E

Pick up your balls__ and - a load up your can - non for the twen - ty one gun sa - lute.__ For

4 4 2 (4) 3 3 3 2 2 1 3 0 1 0 2 2 0 0

B⁵ G⁵ D A 1, 2. 3. A

those a - bout to rock, Fire! We sa - lute you. Oh, for you.

2° *tacet*

Gtrs. 1+2

TAB

8 8 7 5 5

10 10 9 7 7

full full full full full

TAB

4 3 2 2 2

4 0 0 2 2

2 0 0 0 0

3 3 0 0 0

B⁵ G⁵ D⁵ A

Ow! Fire! We sa - lute

full full full full full full full full full

10 10 10 10 10 9 9 9

13 13 13 13 13 12 12 12

TAB

4 3 3 3 3 2 2 2

4 0 0 0 0 2 2 2

2 0 0 0 0 0 0 0

3 3 3 3 3 0 0 0

A⁵ B⁵

you. For those a - bout to rock,

full 10 full 10 full 10

TAB

...Fig. 4 ends

T	3	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
A	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2

1. G⁵ D⁵ A⁵

we sa - lute you. For

full 9 full 9 full 9 full 10 full 10 full 10 full 10

TAB

T	4	4	4	4	4	4	4	0	3	3	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	2
A	4	4	4	4	4	4	4	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2
B	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2

A⁵ G⁵ D⁵ A⁵

— you. We sa - lute — you.

(8)

full

17 22 22 19 22 22 15 14 10

17 16 12

T A B

2 2 2 3 3 3 3 2 2

2 2 2 0 0 0 0 0 0

0 0 0 3 3 0 0 0 0

Free Time

B⁵ A⁵ G⁵

(Shot) (Shot) (Shot)

Play written part (optional)

T A B

4 2 0

2 0 3

D/F# E

(Shot) (Shot) Fire! (Shot)

B⁵

T A B

2 1 1 4

0 2 2 4

2 0 0 2

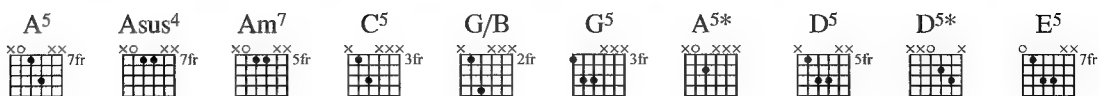
hells bells

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

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Full performance demo: CD 1 track 4

Backing only: CD 2 track 4



♩ = 108

Intro A⁵ Asus⁴ Am⁷ Asus⁴ A⁵ Asus⁴ Am⁷ Asus⁴ C⁵ G/B A⁵*

2 bar count in:

Gtr. 1 (elec.)

Gtr. 2 (elec.)

mf let ring... w/dist.

Gtr. 2 w/crunch dist.

Play Gtr. 1 part

Play 3 times

C⁵ G/B A⁵*

(2°) add Gtr. 3 (elec.) w/crunch dist.

1. A⁵ Asus⁴ Am⁷ Asus⁴ A⁵ Asus⁴ Am⁷ Asus⁴ C⁵ G/B A⁵

Gtrs. 1+2+3

2. A⁵ Asus⁴ G⁵ D⁵ C⁵ G/B

Gtr. 3 (A) D⁵ C⁵ G/B (A) D⁵ C⁵ G/B

T
A
B

2 0 2 7 5 7 0 5 5 2 0 2 0 2 7 5 7 0 5 5 2

Gtrs. 1+2

T
A
B

2 0 2 7 5 7 0 5 5 2 0 2 0 2 7 5 7 0 5 5 2

Verse (A⁵) D⁵ C⁵ G/B

1. I'm roll - in' thun - der, pour - in' rain,
(2.) black sen - sa - tions up and down your spine,

P.M. Fig. 1 Gtr. 3 tacet

T
A
B

2 0 2 0 7 5 7 5 7 7 0 5 5 2

Gtrs. 1+2 w/ Fig. 1 (A⁵) D⁵ C⁵ G/B

I'm com - in' on like a hur - ri - cane. See my
if you're in - to ev - il, you're a friend of mine.

(A⁵) D⁵ C⁵ G/B

My light - nin's flash - in' a - cross the sky,
white light flash - in' as I split the night, 'cause if

(A⁵) D⁵ C⁵ G/B

you're on - ly young but you're gon - na die. I
good's on the left then I'm stick - in' to the right.

T
A
B

2 0 2 0 7 5 7 5 7 7 0 5 5 2

Pre-Chorus

D^{5*} C⁵ G⁵

— won't take no pri - son - ers, won't — spare no lives, —

TAB: 0 3 2 0 3 2 3 2 3 2 3 2 0 5 3 3

D^{5*} C⁵ G⁵

no - bo - dy's put - tin' up a fight. I —

TAB: 0 3 2 0 3 2 3 2 3 2 3 2 0 5 3 3

E⁵ D^{5*} A^{5*}

— got my bell, I'm gon - na take you — to Hell, —

TAB: 0 9 7 9 9 7 9 9 7 9 9 7 0 3 2 2

E⁵ G⁵

I'm gon - na get ya, Sa - tan get ya. — Aw, Hell's

TAB: 0 9 7 9 9 7 9 9 7 9 9 7 3 3 3 3

C⁵ G/B (A) D⁵ C⁵ G/B

2. I'll give you

TAB

5 5 9 7 9 7 5 7 5 5

3 2 0 3 2

2. D⁵ C⁵ G/B A⁵*

TAB

3 3 3 5 5 2

0 0 0 3 2 0

X X 0

3 3

Gtr. 4 (elec.)

mf

1/2 1/4 1/2 1/2

Yow!

P.S.

TAB

8 7 7 7 5 7 5 5 7 7 7 7

7 7 (7) 5 7 5 7 7 (7)

7 5 7

X

Play Gtr. 4 part

TAB

2 0

[illegible]

⊕ Coda

Coda

D^{5*} A⁵ Asus⁴ Am⁷

- cross the sky. Hell's bells, they're

Gtr. 4 *8va*

hold bend... full full

15 17 15 13

Play Gtr. 4 part

Fig. 4

TAB

3	3	3	5	5	0	9	7	7	7	5
3	3	3	3	2	0					
0	0	0	0	0	0					
X	X	X								
3	3	3	3	2	0					0

Asus⁴ A⁵ Asus⁴ G⁵ D^{5*} C⁵ G/B

8 tak - in' you down, Hell's bells, they're drag- gin' you down. Hell's

(8)

full full

15 15 17 15 13 15 15 15 15

T A B

5 7 7 9 7 7 0 3 3 3 3 5 5 0

0 0 0 0 0 0 0 3 3 3 0 3 2 0

X X X X

3 3 3 3

A⁵ Asus⁴ Am⁷ Asus⁴ A⁵ Asus⁴ C⁵ D^{5*}

Gtrs. 1+2

bells, gon- na split the night, Hell's bells, there's no way to fight, yeah.

(8)

Gtrs. 1+2 w/Fig. 4

full full

17 15 13 15 15 17 15 13 (13)

17 (17)

T A B

Outro A⁵ C⁵ D^{5*} A⁵ C⁵ D^{5*}

Gtrs. 1+2 w/Fig. 2

1/4 full full rake - 1 1/4

12 10 12 12 (12) 10 12 10 10 12 13 (13) 14 12 14 13 14 14

T A B

x x

A⁵ C⁵ D⁵*

full 10 12 20 17 20 17 20 17 20

A⁵ rit. C⁵

(8) 3 full 20 20 20 17 20 17 19 19 17 15 hold bend... 19 20 19 20 19 20 19 20 19 20 19 20

Gtrs. 1+2

2 0 3 2 0 5 3

D⁵ Freely A⁵

(8) Hell's bells. drum count: 1. 2. 3. P.S. 20 19 17 19 17 19 17 20 19 20 19 20 19 20 19 20 19 20 19 20

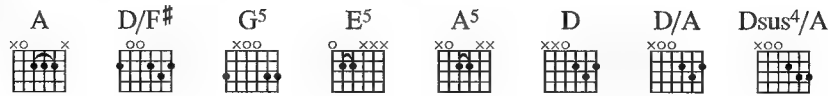
highway to hell

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Full performance demo: CD 1 track 5

Backing only: CD 2 track 5



Intro
2 bar count in: ♩ = 110

Chords: A, D/F#, G⁵, D/F#, G⁵

Gtr.1 (elec.)
w/medium amp gain
mf

Play Gtr. 1 part

The Intro section consists of two measures. The guitar part (Gtr.1) plays a series of chords: A, D/F#, G⁵, D/F#, and G⁵. The bass part provides a steady accompaniment. The tempo is marked as ♩ = 110.

Verse

Chords: D/F#, G⁵, D/F#, A, D/F#, G⁵, D/F#, G⁵

1. Liv - in' ea - sy, liv - in' free,
2. No stop signs, speed limit,

The Verse section begins with a 2-bar count-in. The guitar part plays chords D/F#, G⁵, D/F#, and A. The lyrics are: "1. Liv - in' ea - sy, liv - in' free, 2. No stop signs, speed limit,". The bass part provides a steady accompaniment.

Chords: D/F#, G⁵, D/F#, A, D/F#, G⁵

sea - son tic - ket on a one way ride. _ Ask - in' noth - in',
no - bo - dy's gon - na slow me down. _ Like a wheel,

The Verse section continues with the same chord progression: D/F#, G⁵, D/F#, and A. The lyrics are: "sea - son tic - ket on a one way ride. _ Ask - in' noth - in', no - bo - dy's gon - na slow me down. _ Like a wheel,". The bass part provides a steady accompaniment.

D/F# G5 D/F# G5 D/F# A

leave me be, tak - in' ev - 'ry - thin' in my stride.
gon - na spin it, no - bo - dy's gon - na mess me around.

T 3 3 3 3 2 2 2
A 2 2 0 2 2 2 2
B 0 0 0 0 0 2 2
2 2 3 2 3 2 0 0 0

D/F# G5 D/F# G5 D/F# G5 D/F# A

Don't need rea - son, don't need rhyme, ain't noth - in' I'd
Hey, Satan, pay'n' my dues, play - in' in a

T 3 3 3 3 3 3 2
A 2 2 0 2 2 2 2
B 0 0 0 0 0 0 0
2 2 3 2 3 3 2

D/F# G5 D/F# G5

rath - er do. Go - in' down, par - ty time,
rock - in' band. Hey mam - ma, look at me,

T 2 2 2 3 3 3 3
A 2 2 2 2 2 2 2
B 0 0 0 0 0 0 0
2 2 3 2 3 3 2

D/F# G5 D/F# E5

my friends are gon - na be there too. I'm on the way to the prom - ised land. I'm on the

w/Gtr. 2 (elec.) sim.

Gtr. 2 w/low amp gain

T 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2
A 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
2 2 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus

high - way to hell, on the high - way to hell, -

Fig. 1
f

T																			
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

I'm on the high - way to hell, I'm on the

T																			
A	2	2	0	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

high - way to hell. 1. A

Gtr. 1

T																			
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

2. Dsus4/A D/A mm. Don't stop me.

Gtrs. 1+2

T																			
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chords: Dsus⁴/A, D/A, Dsus⁴/A, D/A

Gtr. 3 (elec.)
w/medium amp gain

Tablature (T, A, B strings):

2	2	2	3	3	2	2	3	3	2
3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0

Play Gtr. 3 part

Solo

Chords: A⁵, D, G⁵, D/F[#]

Gtrs. 1+2 w/Fig. 1 (x4)
full

Tablature (T, A, B strings):

5	5	5	5	5	5	5	5	5	5
7	7	7	7	7	7	7	7	7	7

Chords: A⁵, D, G⁵, D/F[#], A⁵, D

Tablature (T, A, B strings):

(7)	5	7	7	5	7	4	4	2	3	0	2	4	5	5	4	4

Chords: G⁵, D/F[#], A⁵, D

I'm on the

Tablature (T, A, B strings):

2	4	5	0	5	5	5	5	7	7	5	5	7	5	7	5	5	7	11	10	11	10

Chorus

Chorus

The musical score for the chorus of "Highway to Hell" is presented in three systems. The first system features a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics "high - way to hell, _____ on the high - way to hell, _____" are written below the staff. Chord symbols A⁵, D, G⁵, D/F#, A⁵, and D/A are placed above the staff. The second system continues the vocal melody, with a fermata over the final note. The third system shows the guitar accompaniment for the first two systems. The guitar part is in treble clef with the same key signature and time signature. It includes a capo on the 7th fret, indicated by a "7" and a dashed line. The guitar part is labeled "Gtrs. 1+2 w/Fig. 1 (x3)". The guitar tablature is shown below the staff, with fret numbers 15, 12, 13, and 14 indicated. A curved arrow labeled "1/2" points from fret 15 to fret 12.

high - way to hell, _____ on the high - way to hell, _____

Gtrs. 1+2 w/Fig. 1 (x3)

15 12 13 14

Musical score for the song "I'm on the high way to hell". The score is written for guitar and includes a vocal line, a guitar line, and a bass line. The key signature is D major (two sharps). The tempo is marked "Moderato". The guitar part features a complex arrangement with a 17th fret bend and a 14th fret bend. The bass line is a simple accompaniment. The lyrics are: "I'm on the high way to hell, ____".

Musical score for "Highway to Hell" by AC/DC. The score is written for guitar, bass, and drums. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part features a melodic line with bends and a "P.S." (pull-sustain) effect. The bass part features a simple, driving line. The drums play a consistent pattern of eighth notes.

A⁵ D/F# G⁵ D/F# A⁵ D

High - way to hell, _____ high - way to hell, _____

Gtrs. 1+2 w/Fig. 1 (x3)

1/4 1/4

TAB

0 17 13 14 17 13 14 0

G D/F# A⁵ D/A G D/F#

high - way to hell, _____

full full 1/4

TAB

17 13 14 13 14 13 20 19 17 17 14 14

A⁵ D/A

high - way to hell. And I'm go - in' down _____

8va

1/4 full

TAB

14 13 16

Gtrs. 1+2

TAB

2 2 2 0 2 3 2 0 0 0 0 0

G⁵ D

all _____ the way, _____

8^{va} *tr*

tr 12-15-12

T
A
B

Gtr. 2

T
A
B

2	2	2	2	3	2
3	3	3	3	3	3
2	2	2	2	0	2
0	0	0	0	0	0

A⁵

On the high-way to hell. _____

(8) *tr*

(tr) *tr* 12-16-12 14-17-12

T
A
B

T
A
B

2	2	2	2	2	2
2	2	2	2	2	2
0	0	0	0	0	0

it's a long way to the top (if you wanna rock 'n' roll)

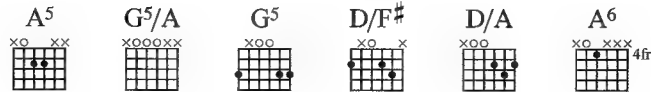
Words & Music by

Full performance demo: CD 1 track 6

Angus Young, Malcolm Young & Bon Scott

Backing only: CD 2 track 6

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Intro

2 bar count in:

$\text{♩} = 132$

(A⁵)

1.

2.

Musical notation for the Intro section, measures 1-4. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The first two measures are rests. The third measure has a guitar part (Gtr. 2 (elec.)) with a forte (f) dynamic and a w/dist. effect. The fourth measure continues the guitar part. Below the treble staff is a tablature (TAB) staff with fret numbers (0, 2, 3, 5, 5, 3, 0) and a guitar part (Gtr. 1 (elec.)) with a forte (f) dynamic and a w/dist. effect. The guitar part includes a figure (Fig. 1) w/dist. effect.

Play Gtr. 1 part

(A⁵)

1, 2.

3.

G⁵/A

1. Ri -

Musical notation for the Verse section, measures 1-4. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The first two measures are rests. The third measure has a guitar part (Gtr. 1 w/ Fig. 1) with a forte (f) dynamic and a w/dist. effect. The fourth measure continues the guitar part. Below the treble staff is a tablature (TAB) staff with fret numbers (0, 2, 3, 5, 5, 3, 0) and a guitar part (Gtr. 2 (elec.)) with a forte (f) dynamic and a w/dist. effect. The guitar part includes a figure (Fig. 1) w/dist. effect.

Verse

(A⁵)

- din' on the high - way,
- tel, mo - tel,

go - in' to a show,
make you wan - na cry,

stop -
la -

1° only

Musical notation for the Verse section, measures 5-8. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The first two measures are rests. The third measure has a guitar part (Gtr. 1 w/ Fig. 1) with a forte (f) dynamic and a w/dist. effect. The fourth measure continues the guitar part. Below the treble staff is a tablature (TAB) staff with fret numbers (0, 2, 3, 5, 5, 3, 0) and a guitar part (Gtr. 2 (elec.)) with a forte (f) dynamic and a w/dist. effect. The guitar part includes a figure (Fig. 1) w/dist. effect.

Gtr 1 w/ Fig. 1

Gtr. 2 tacet

The image shows a musical score for guitar and bass. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The guitar part consists of a series of chords: F#m (F#, C#, G#), C#m (C#, G#, D#), G#m (G#, C#, F#), and D#m (D#, G#, C#). The bottom staff is a bass clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The bass part consists of a series of chords: F#m (F#, C#, G#), C#m (C#, G#, D#), G#m (G#, C#, F#), and D#m (D#, G#, C#).

get - tin' took, — I'll tell you folks, it's hard - er than it looks. } It's a
se - cond hand, — that's — how it goes, play - in' in a band. }

cont. in slashes

Gtr. 1

The musical score for Gtr. 1 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of whole rests, followed by a double bar line and a measure containing a 7-measure rest. This is followed by a series of chords: a half-note chord (D4, F#4), a quarter-note chord (E4, G#4), a quarter-note chord (F#4, A4), a quarter-note chord (G#4, B4), a quarter-note chord (A4, C#5), a quarter-note chord (B4, D5), and a quarter-note chord (C#5, E5). The bottom staff is labeled T, A, B from top to bottom. It contains three measures of whole rests, followed by a double bar line and a measure containing a 7-measure rest. This is followed by fret numbers: 2 over 0, 2 over 0, 2 over 0, 2 over 0, 2 over 0, 2 over 0, and 2 over 0.

P.M. - - -

Chorus A⁵ G⁵ D/F# A⁵

Gtr. 2

long way to the top if you wan - na rock 'n' roll, it's a

P.M. P.M.

TAB

2	3	3	2	2	2	0	2	2	2	0	0
2	0	0	0	2	2	0	0	2	2	0	0
0	X	3	2	0	0	0	0	0	0	0	0

A⁵ G⁵ D/F# A⁵

long way to the top if you wan - na rock 'n' roll. (If you If you

P.M. P.M. cont. in slashes

TAB

2	3	3	2	2	2	0	2	2	2	0	0
2	0	0	0	2	2	0	0	2	2	0	0
0	X	3	2	0	0	0	0	0	0	0	0

A⁵ D/A

Gtrs. 1+2

think it's ea - sy do - in' one night stands, try play - in' in a rock 'n' roll band.
wan - na be a star of stage and screen, look out, it's rough and mean. It's a

To Coda ☼

G⁵ D⁵ A⁵

long way to the top if you wan - na rock 'n' roll,

Gtr. 1

TAB

Gtr. 2 (A⁵)

(A⁵)

1.

G⁵/A

Gr. 2 w/ Fig. 2

cont. in slashes

T
A
B

57

8^{va-}

(A5)

D.S. al Coda

Play Gtr. 1 part

♩ Coda

G⁵ D/F[♯]

It's a long way to the top—

A⁵ A⁶ A⁵ A⁶ G⁵/A A⁵ A⁶ A⁵ A⁶ A⁵

— if you wan-na rock 'n' roll. Well, it's a

(A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A)

long way, oh, it's a long way, it's a

(A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A)

long way, such a long way.

(A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A)

Repeat ad lib. to fade

let there be rock

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Full performance demo: CD 1 track 7

Backing only: CD 2 track 7

Intro ♩ = 183
2 bar count in:

G⁵ E⁵ A⁵ B⁵ E A B

Gtr. 2 (elec.) G⁵ E⁵ G⁵ E⁵ G⁵

Gtr. 1 (elec.)

f w/dist. P.M. P.M.

Play Gtr. 1 part

1, 2, 3. 4.

E⁵ A⁵ E⁵ G⁵ E⁵ G⁵ E⁵ E

1. In the be -

P.M. P.M.

Verse

(E)

- gin - ning, back in
2. And it came to pass, that

Bass cued for Gtr.

cont. sim.



nine - teen fif - ty five,____
rock 'n' roll____ was born,

man____ did - n't know 'bout a rock
and all a - cross the land,____ ev - 'ry



'n' roll show,____ and all____ that jive.____
rock-ing band____ was blow-ing up a storm.

The white man had the schmaltz,
And the gui - tar man got fa -



____ the black man had____ the blues,____
- mous, the bus'-ness man____ got rich.____

no - one knew what they was
And in ev - 'ry bar____ there was a



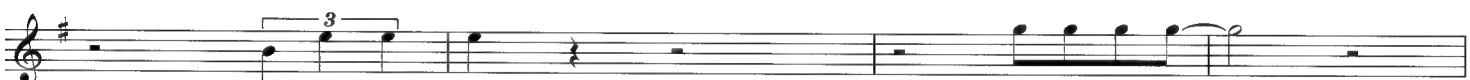
gon - na do____ but Tchai - kov - sky had____ the news. He said,
su - per - star____ with a sev-en year itch.

"Let there be sound,"
There were fif - ty mil - li - on fin-



and there was sound.____
- gers learn-ing how to play,

"Let there be light,"____
and you could hear the fin - gers pick -



- ing, and there was light.
and this is what they had to say,

"Let there be drums,"____
"Let there be light,____

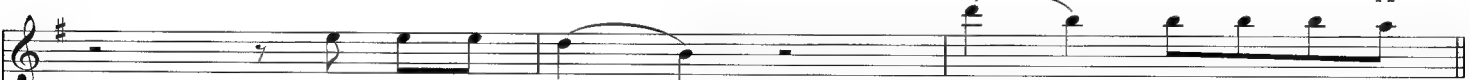


there was drums.
sound,

"Let there be gui - tar,"
drums,

To Coda ⊕

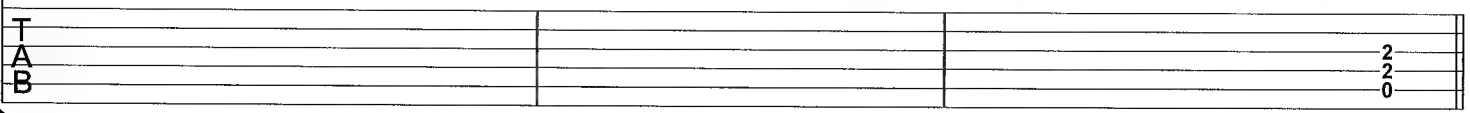
A⁵



there was gui - tar.____
gui - tar."

Oh,____ let there be rock.
Oh,____ let there be rock.

Gtrs. 1+2



2.

Fig. 1 - - - - -

Gtrs. 1+2 w/Fig. 1

 $\frac{1}{2}$ $\frac{1}{2}$

B5

Gtrs. 1+2

8va

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 20

T A B 4 4 2 X X 4 4 2 4 4 2 X X 4 4 2 4 4 2 X X 4 4 2 4 4 2 2 2 0

A

Gtrs. 1+2

(8)

full 1/4 1/4 full full full full full full full full full

17 20 17 17 17 19 17 19 17 19 12 12 12 10 12 10 10 12 10 12 10 10 12 10 10 12

T A B 2 2 0 X X 2 2 0 2 2 0 X X 2 2 0 2 2 0 X X 2 2 0 2 2 0 2 2 0

cont. in slashes

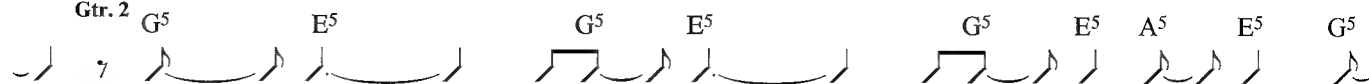
*fret at 12th and right hand tap w/plectrum along 2nd string

10 14 12 14 15 (12) (12) (12) (12)

T A B 10 14 12 14 15 (12) (12) (12) (12)

Interlude

Gtr. 2



Gtr. 1



P.M.-----| P.M.-----|

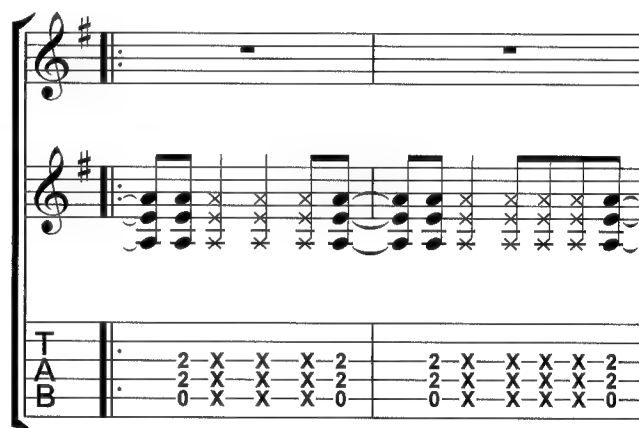
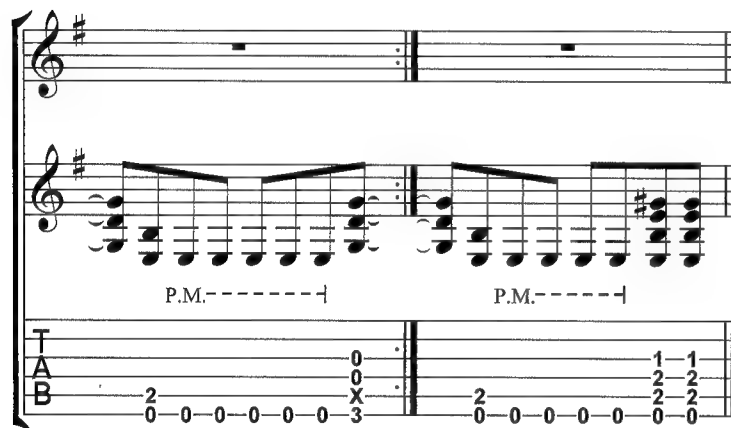
Play Gtr. 1 part

D.S. al Coda



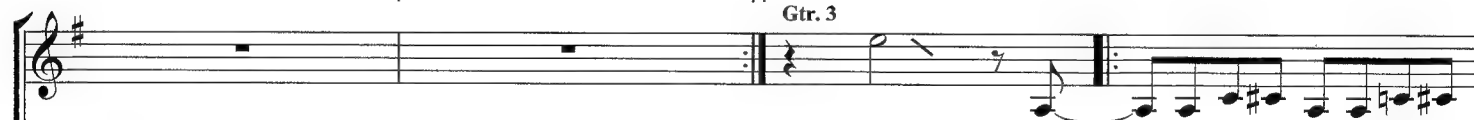
⊕ Coda

A5



1.

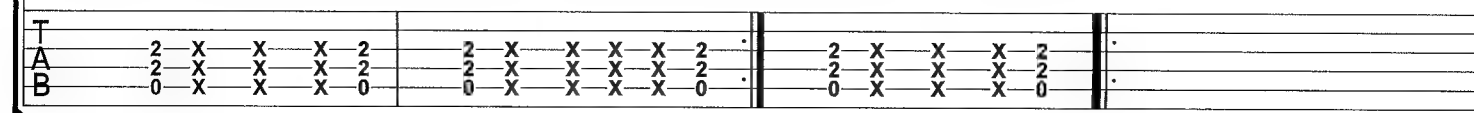
2. Gtr. 3



Gtrs. 1+2 w/ Fig. 1



Play Gtr. 3 part



First system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with two lines (T and B). The TAB contains the following fret numbers: 0 0 3 4 0 0 3 4 | 0 0 3 4 0 0 3 4 | 0 0 3 4 0 0 3 4 | 0 0 4 4 2 2 4 4.

Second system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with two lines (T and B). The TAB contains the following fret numbers: 5 5 4 4 2 2 | 4 4 0 0 4 4 2 2 4 4 | 5 5 4 4 2 2 | 4 4 2 2 4 6 6 4 4 6 6.

B⁵

Third system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with two lines (T and B). The TAB contains the following fret numbers: 4 4 4 4 2 2 | 4 4 0 0 4 4 2 2 4 4 | 5 5 4 4 2 2 | 4 4 2 2 4 6 6 4 4 6 6.

Gtrs. 1+2

Fourth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with two lines (T and B). The TAB contains the following fret numbers: 4 4 6 6 4 4 | 6 6 2 2 4 6 6 4 4 6 6 | 4 4 6 6 4 4 | 14 14 14 13 10 13 10 11 14.

A⁵

Fifth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with two lines (T and B). The TAB contains the following fret numbers: 4 4 6 6 4 4 | 6 6 2 2 4 6 6 4 4 6 6 | 4 4 6 6 4 4 | 14 14 14 13 10 13 10 11 14.

A

Gtrs. 1+2

cont. in slashes

Gtr. 2

G⁵ E⁵ G⁵ E⁵ G⁵

*fret at 12th and right hand tap w/plectrum along 2nd string

Gtr. 1

P.M.-----| P.M.-----|

Play Gtr. 1 part

1, 2, 3. 4.

E⁵ A⁵ E⁵ G⁵ E⁵ G⁵ E⁵ E Verse

3. One night in the club called 'The

P.M.-----| P.M.-----| *cont. in slashes*

[illegible]

E⁵ A⁵ E⁵ G⁵ E⁵ E

 and the sing - er turned, and he said ___ to the crowd,

The musical score is divided into three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#). The lyrics "Let there be rock!" are written below the staff. The second system continues the vocal melody and includes a guitar accompaniment part labeled "Gtrs. 1+2 w/Fig. 1". The third system features a guitar solo in treble clef, marked with a forte dynamic (*f*) and the instruction "full". The solo begins with a 7th fret bend. Below the guitar staff is a tablature (TAB) section with fret numbers (2, 0, 2, 0, 2, 0) and a double bar line.

Play Gtr. 3 part

Gtr. Solo

The first staff of the musical notation shows a treble clef and a key signature of one sharp (F#). The melody line consists of a series of eighth and sixteenth notes, with some notes beamed together. Below the staff is a guitar tablature (TAB) with fret numbers (7, 7, 7, 7, 7, 7, 7) and arrows indicating fingerings and bends.

(8)

T 21 21 19 21 21 21 19 19 19 21
A 21 21 20 21 21 21 20 21 20 21
B

B

Freely

B

(8)

T 22 22 22 22 22 22 22 22 22 22 22 22
A 22 22 22 22 22 22 22 22 22 22 22 22
B

E

(8)

T 19 22-19 21 19 21 (21)19-19-21 22 21 21 14 13 12 15 21 20 19
A 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22
B

B

(8)

T 22 22 22 22 22 22 22 22 22
A 22 19-17 17 19 17 19 22 19
B

(8)

T 21 19 21 19 21 21 19 21 19 21 21 19 19
A 21 21 21 21 21 21 21 21 21 21 21 21 21
B

***rock and roll ain't
noise pollution***

**Words & Music by
Angus Young, Malcolm Young & Brian Johnson**

Full performance demo: CD 1 track 8
Backing only: CD 2 track 8

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E A E⁷ E⁵ E⁵* A⁵ D⁵ B⁵ E⁷/A

♩ = 90

Intro
2 bar count in:

E A E⁷ A E⁵ E A E⁷

(tacet 1° & 2°)
Throw away your fancy clothes.
Because rock 'n' roll ain't no riddle man.

Gtr. 1 (elec.)
w/pick and fingers
w/medium amp gain
mp

And while you're out there
To me it makes

TAB

0 2 3 2 2 3 0 2 3
1 2 4 2 2 4 1 2 4
0 0 0 1/4 2 2
3 0

Play Gtr. 1 part

1-3. 4.

A E^{5*} E A E⁷ E^{5*} E A E⁷

sittin' on a fence.
good, good sense.

(Spoken 2°) Hey there all you middle men,
so get off your ass and come down here.

Good sense, yeah let's go.

w/Gtr. 2 (elec.)

f w/pick

TAB

2 2 9 (9) 0 2 3 0 2 3
2 2 9 9 1 2 4 . 1 2 4
0 0 9 7 (9) . 2 2 2
3 0 7 7 . 2 2 2
0 0 0 0 0 0 0

2.
E⁵*

Verse
E⁵

A⁵

1. Hea - vy de - ci - bels are play - in' on my gui - tar, — we got vi -
2. I took a look in - side your bed - room door, you

Gtr. 1

Fig. 1...

1/4

Gtr. 2

Fig. 1a...

E⁵

A⁵

E⁵

A⁵

-bra - tions com - in' up from the floor. — Well, just lis - 'nin' to the rock that's giv - in'
looked so good ly - in' on your bed. Well, I asked — you if you want - ed a - ny

1/4

E⁵A⁵

too much_ noise. Are you deaf, you wan - na hear some_ more? }
 rhy - thm and love, _ you said you wan - na rock 'n' roll in - stead. }

We're just

...Fig. 1 ends

...Fig. 1a ends

Pre chorus

talk - in' a - bout the fu - ture, for - get a - bout the past. It - 'll

Fig. 2...

Fig. 2a...

E⁵ D⁵ A⁵ E A E⁷

al - ways be with us, it's nev - er gon - na die, nev - er gon - na die. Rock 'n' roll

Gtrs. 1+2

...Fig. 2 ends Fig. 3...

...Fig. 2a ends Cont. in Gtr. 1 stave

Chorus

A⁵ E⁵ E A E⁷ A⁵ E⁵*

ain't noise pol - lu - tion, rock 'n' roll ain't gon - na die.

1.

E A E⁷ A⁵ E⁵ E A E⁷

Rock 'n' roll ain't noise pol - lu - tion, rock 'n'

[illegible]

Solo

E⁵ A⁵ E⁵ A⁵

Gr. 1 w/ Fig. 1
Gr. 2 w/ Fig. 1a

TAB

2-2-3 2-2 4-6 5 (5) 8 8 8 8 5 0 5 4 4 5 5 9 9 9 9 11 9 12-10

A⁵ E⁵ E A E⁷ A⁵ E⁵*

ain't noise pol - lu - tion, rock 'n' roll ain't gon - na die.

TAB

14 14 12 12 14 9 10 9 12 14 14 12 15

E A E⁷ A⁵ E⁵ E A E⁷

Rock 'n' roll ain't no pol - lu - tion, rock and

TAB

9 10 9 12 14 14 12 12 14 9 10 12

A⁵ E⁵*

roll it will sur - vive. Rock and

TAB

12 15 15 15 12 16 12 12 14 14 16

Gtrs. 1+2

0 0 2 1 1 2 2 2 2 0

E⁷ A⁵ E⁵ E A

roll ain't no pol - lu - tion, rock and

full full full full full full full

15 15 15 12 14 12 12 14 14 14 16

17 17 17 14 14 14 14 16

14

3 2 2 3 0 0 2

4 2 2 4 1 1 2

2 0 0 2 2 2 0

3 (3) 2 0 0 0 0

E⁷ A⁵ E^{5*} E A

roll, it - 'll nev - er die. Rock and

full full full full full full full

15 17 20 20 12 12 14 14 14 16

17 19 19 19 14 14 14 16

3 2 2 9 0 0 2

4 2 2 9 1 1 2

2 0 0 7 2 2 0

3 0 0 0 0 0 0

roll_ ain't_ no pol - lu - tion, rock and roll, _____ ah .

TAB

15 15 13 12 12-14 15 14 (14) 12 12 12 12 15 15

full full 1/2 full full full full full

TAB

3 2 2 3 0 0 2 3 2 2 0 0 0 0 0 0 2

4 2 2 4 2 1 1 2 4 4 2 2 2 2 2 2 0

2 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

3 (3) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

_____ rock 'n' roll, _____ is just a rock 'n' roll, yeah.

E5*

TAB

(15)

TAB

2 2 2 0 0 3 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

gradual bend

1/2

1° Gtr. 1 only; 2° Gtrs. 1+2

A⁵ D/A A⁵ D/A

A⁵ D/A A⁵ D/A A⁵

cont. in stave



Your mind on a fan-ta-sy,
A ten for the re-vel-ry,

liv-ing on the ec-sta-sy.
jam-ming up the a-gen-cy.

Pre-chorus

A⁵

G⁵

D⁵

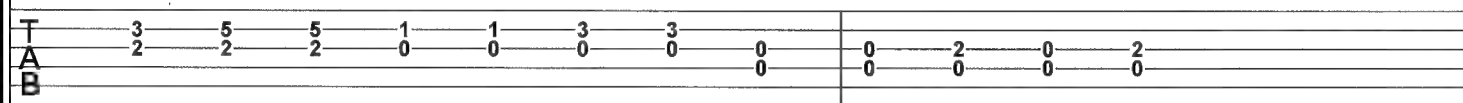


Give it all, give it, give it what you got.
Shake it, take it, take it to the spot.

Gtr. 1



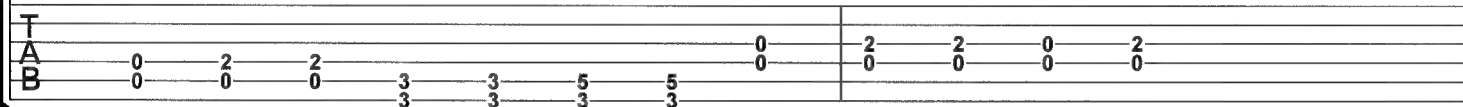
Fig. 1



Gtr. 2



Fig. 2



Gtr. 1 w/ Fig. 1
Gtr. 2 w/ Fig. 2

A⁵

G⁵

D⁵



Come on, give it all a lot.
You know she made it real-ly hot.

A⁵

G⁵

D⁵

A⁵

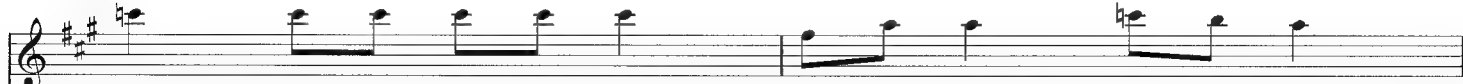
G⁵



Pick it up and move it, give it to the spot.
Get it on, give it up, come on give it all you got.

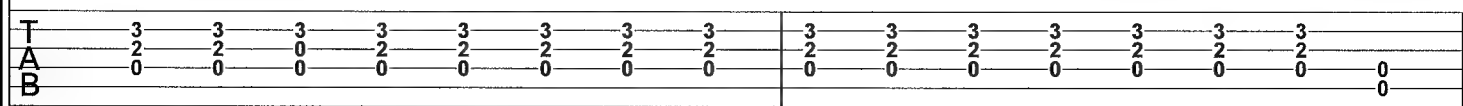
Your
Your

D⁵



mind on a fan-ta-sy, liv-in' on the ec-sta-sy.
mind on a fan-ta-sy, liv-in' on the ec-sta-sy,

Gtrs. 1+2



2. G^5 D^5 A^5 G^5 D^5

run - nin' right off the track.

Gtr. 3 (elec.)

ff P.S.-----

3

full $\frac{1}{4}$ full full full

TAB

Play Gtr. 3 part

Gtrs. 1+2

cont. in slashes

TAB

A^5 G^5 D^5 A^5 G^5 D^5

$\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

TAB

D^5 A^5

gradual slide

$\frac{1}{2}$

TAB

A^5 D/A A^5 D/A

A^5 D/A A^5 D/A A^5

Verse

Gtr. 3 tacet

TAB

Play rhythm slashes

3. One hot South-ern Belle,

son of a de - vil,

A⁵ D/A A⁵ D/AA⁵ D/A A⁵ D/AA⁵

cont. in stave

a school - boy's spell - ing bee, a

Verse

A⁵⁽⁷⁾

D/A

A⁵

school-girl with a fan - ta - sy. 4. One hard ring a bell,

Gtr. 3

10 $\frac{1}{2}$ 8 10 8 8 $\frac{1}{4}$ full 7 5

Gtrs. 1+2

Play Gtr. 3 part

Fig. 3

5 5 5 5 5 4 4 4 4 2 2 2 2 2 2 0

Gtrs. 1+2 w/ Fig. 3

A⁵⁽⁷⁾

D/A

A⁵A⁵⁽⁷⁾

D/A

all screwed up. A

5 5-8 full 13 13 13 13

ten on the re - vel - ry, jam - ming up the a - gen - cy.

15 $\frac{1}{2}$ (15) 13 15 12 13 $\frac{1}{4}$ (13)

Gtrs. 1+2

G⁵D⁵A⁵

Pre-chorus

Shake it, take it, take it to the spot.

full 12 10 12 10 11

rake -- 10 13 13 1/2

G⁵D⁵A⁵G⁵D⁵

You know she make it real - ly hot, yeah. Give it all get it up,

full 10 13 10 12 13 12 11 10 12 13 10 11 12 11 10 12 1/2 15 13 14 13 14

A⁵G⁵D⁵A⁵

come on, give it all you got. You know she just like it.

gva 17 17 20 20 17 19 17 20 20 17 20 full full

Gtrs. 1+2 A⁵ D/A A⁵ D/A G⁵ D⁵ A⁵

Outro chorus

Run - a - way train, — (run - nin' — she's run - nin' off the track. — off the track.)

(8)

full

TAB

9 7 x

P.M.

A⁵ D/A A⁵ D/A G⁵ D⁵ A⁵

Run - a - way train, yeah, run - nin' — right — off the track. —

full

TAB

20 20

G⁵ D⁵ A⁵ G⁵ D⁵

Give it all, — give it up, come on, give it all you got. Run a - way train, —

full

TAB

15 15 15 15 15 15 15 13 14

hold bend...

1/2

thunderstruck

**Words & Music by
Angus Young & Malcolm Young**

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Full performance demo: CD 1 track 10

Backing only: CD 2 track 10

Intro
 2 bar count in: N.C.(B) *1° tacet*

Gtr. 1 (elec.) *mf* w/crunch dist.

Ah.

(Em) (B)

Ah. Ah.

Fig. 1

Play 4 times Play 6 times

Thun - der! Ah.

4. B5

Verse

Gtr. 1 w/Fig. 1 (x15)
Gtr. 2 w/Fig. 2 (x15)

— and I knew— there was no turn - ing back. (Thun - der!) My mind raced—

_____ and I thought _____ what _____ could I do, _____ (Thun - der!) and I knew _____

— there was no _____ help, no help from you. (Thun - der!) Sound of the

drums beat - in' in my heart, The thun - der of

 f w/dist.

Play Gtr. 3 part

guns, yeah, tore me a - part. You've been

The first system of the musical score. The vocal line (treble clef) has lyrics: "guns, yeah, tore me a - part. You've been". It features a triplet of eighth notes on "tore" and another triplet on "You've". The guitar line (treble clef) has a complex rhythm with many beamed eighth and sixteenth notes. The bass line (bass clef) is in 4/2 time, with notes: 4/2 0 0, 2 0 2 0, 4 0 0, 2 0 2 0, 2 0.

thun - der - struck. Rode down the

The second system of the musical score. The vocal line (treble clef) has lyrics: "thun - der - struck. Rode down the". It features a triplet of eighth notes on "thun" and another triplet on "Rode". The guitar line (treble clef) has a complex rhythm with many beamed eighth and sixteenth notes. The bass line (bass clef) is in 4/2 time, with notes: 4/2 0 0, 2 0 2 0, 4 0 0, 2 0 2 0, 2 0.

Verse

high - way, - broke the li - mit, we hit the town. - Went through to Tex - as, - yeah -

The third system of the musical score, labeled "Verse". The vocal line (treble clef) has lyrics: "high - way, - broke the li - mit, we hit the town. - Went through to Tex - as, - yeah -". It features a triplet of eighth notes on "broke" and another triplet on "Went". The guitar line (treble clef) has a complex rhythm with many beamed eighth and sixteenth notes. The bass line (bass clef) is in 4/2 time, with notes: 4/2 0 0, 2 0 2 0, 4 0 0, 2 0 2 0, 2 0.

Tex - as - and we had some fun. We met some girls; some danc - ers who gave a good time. -

The fourth system of the musical score. The vocal line (treble clef) has lyrics: "Tex - as - and we had some fun. We met some girls; some danc - ers who gave a good time. -". It features a triplet of eighth notes on "Tex" and another triplet on "We". The guitar line (treble clef) has a complex rhythm with many beamed eighth and sixteenth notes. The bass line (bass clef) is in 4/2 time, with notes: 4/2 0 0, 2 0 2 0, 4 0 0, 2 0 2 0, 2 0.

Broke all the rules, played all the fools, yeah, — yeah, they, they, they blew our minds. —

T
A
B

4
2

Bridge

(B⁵) (A⁵) (E⁵) (A⁵) (B⁵) (A⁵) (E⁵) A⁵

And I was sha-kin' at the knees, could I come a-gain please? —

Gtrs. 2+3

Gtr. 1 w/Fig. 1 (x8)

(Gtr. 2) - cont. sim

T
A
B

4 2 2 0 9 9 7 0 2 0 4 2 2 0 2 0 2 0

Play Gtr. 3 part

(B⁵) (A⁵) (E⁵) (A⁵) (B⁵) (A⁵) (E⁵)

Yeah, the la-dies were too kind, you've been thun-der -

All Gtrs. tacet

T
A
B

4 2 2 0 2 0 4 2 2 0 2 0

Chorus

(B⁵) (A⁵) (E⁵) (B⁵) (A⁵) (E⁵)

- struck. Thun - der - struck, yeah, - yeah, yeah, thun - der -

Fig. 3 -
Gtr. 1 w/ Fig. 1 (x3)

T
A
B 4 2 0 0 2 0 4 2 0 0 2 0 2 0 0

(B⁵) (A⁵) (E⁵) (B⁵) (A⁵)

- struck. Ooh, thun - der - struck.

T
A
B 4 2 0 0 2 0 2 0 4 2 0 0 2 0

(E⁵) (B⁵)

Yeah. Ooh, I was

Gtr. 3

Gtr. 2

T
A
B 2 0 2 4 2 0 4 2 4 2 4 2

(A⁵) (E⁵) (E⁵) (B⁵)

3 3 3 3

full P.H.-----| full

TAB 7 9 9 9 9 7 9 9 (9) 7 9 11 9 9 12 9 9 9 7 6

TAB 2 0 2 0 2 4 2 0 2 0

(A⁵) (E⁵) (E⁵) (B⁵) (A⁵) (E⁵)

8^{va}

full 3 3 1/4 17 17-14 1/2 17 17-15-17 full 14-17-14 full 17 1/2 17 (17) 15 16 full 15 15 full (15)

TAB 9 9 7 9 17 17-14 17 17-15-17 14-17-14 17 17 (17) 15 16 15 15 (15)

TAB 2 0 2 0 2 4 2 0 2 0 2 0 2 0

(B⁵) (A⁵) (B⁵) (A⁵)

Ah. Ah.

Gtr. 1 w/ Fig. 1 Gtr. 1 w/ Fig. 1

full

TAB 9 7 9 7 9 7 9 9 7 9 9 7 9

Gtrs. 2+3

TAB 4 2 2 0 4 2 2 0

Ow! Ooh, thun - der -

Gtr. 1 w/ Fig. 1 (x5) P.S.-----

TAB

Chorus

- struck, thun - der - struck, _ yeah, yeah, yeah, thun - der -

(B⁵) (A⁵) (E⁵) (B⁵) (A⁵) (E⁵)

Gtrs. 2+3 w/ Fig. 3 Play Gtr. 3 part

- struck. Thun - der - struck, _ yeah, yeah, yeah. Said

B⁵ A⁵ E⁵ B⁵ A⁵ E⁵

full 9 7 9 7 9 9 7 9

TAB

yeah, it's all right, _ we're do - ing fine. _ fine so fine. Thun - der -

(B⁵) (E⁵) (B⁵) (E⁵)

Gtr. 1 w/ Fig. 1 (x2)

1. 2. fine so fine. Thun - der -

Gtrs. 2+3

4 2 2 4 0 4 2 2 4 0

TAB

Outro

(B⁵) (A⁵) (E⁵) (B⁵) (A⁵)

- struck, yeah, yeah, yeah, thun - der - struck, -

Gtr. 1 w/Fig. 1 (x8)
Gtrs. 2+3 w/Fig. 2 (x2)

1/4 1/2 1/2

16 15 17 15 16 (16) 15 15 12 14

TAB

Play written part

(E⁵) (B⁵) (A⁵) (E⁵)

thun - der - struck, - thun - der - struck. Whoa, - ba - by, ba - by, thun - der -

8va

3 3 3

1 1/2

14 12 12 12 (12) 14 14 13 12 15 12 12 15

TAB

(B⁵) (A⁵) (E⁵)

- struck. You've been thun - der -

8va

full full full full

17 17 17 17 17

TAB

(B⁵) (A⁵) (E⁵)

- struck, Ah. You've been thun - der -

full 3 3 3 3 hold bend.... full full

TAB 22 19 22 19 21 21 19 21 21 21 19 21 22 21 (21)

rall. (B⁵)

- struck.

Gtr. 1

TAB 12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0 7 0 4 0 5 0 4 0 5 0 4 0 5 0 4 0

Gtrs. 2+3

TAB 4 2

Play Gtr. 1 part

TAB 12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0 7 0 4 0 5 0 4 0 5 0 4 0 5 0 4 0

TAB 4 2

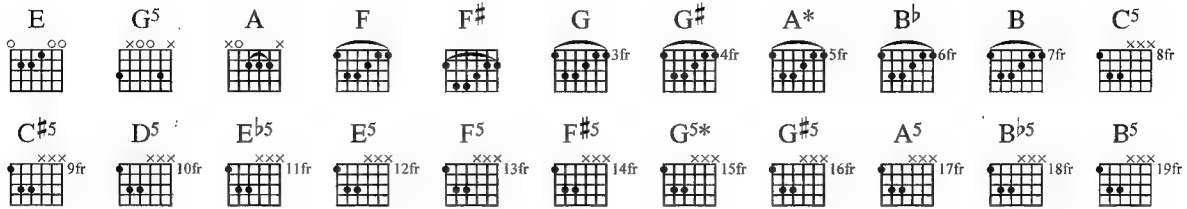
TAB 4 2

t.n.t.

Words & Music by
Angus Young, Malcolm Young & Bon Scott

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Full performance demo: CD 1 track 11
Backing only: CD 2 track 11



Intro

2 bar count in:

♩ = 126

Gtrs. 1+2 (elec.)

Intro musical notation for Gtrs. 1+2 (elec.). The notation shows a 4/4 time signature with a key signature of one sharp (F#). The guitar part is marked *mf* and *w/dist.*. The TAB part shows the following fret numbers: (0) (0) (1) (2) (2) (0).

Play Gtr. 2 part

First verse musical notation. The guitar part is marked *Gtr. 2* and *Gtr. 1 tacet*. The TAB part shows the following fret numbers: 1, 0, 2, 2, 0, 3, 2, 0, 2, 2, 1, 2, 0, 3, 2, 0, 2, 2, 1, 2, 0, 3.

Fig. 1

Second verse musical notation. The guitar part is marked *Gtr. 2* and *Gtr. 1 tacet*. The TAB part shows the following fret numbers: 3, 0, 2, 2, 0, 3, 2, 0, 2, 2, 1, 2, 0, 3, 2, 0, 2, 2, 1, 2, 0, 3.

Fig. 2

Verse

G⁵ A G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

— out of that sun - set on your co - lour T. V. screen, —
 dir - ty, mean and migh - ty un - clean, I'm — a wan - ted man. —

Gtr. 2 w/Fig. 2 (x3)
 2° w/Gtr. 1

G⁵ A G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

Out for all that I — can get, — if you know what I mean. —
 Pub - lic e - ne - my — num - ber one, — un - der - stand? — So

G⁵ A G⁵ A G⁵ E G⁵ A

Wo - men to — the left — of me — and wo - men to the right, —
 lock up your daugh - ter and lock up your wife, — lock up your back — door and

G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

— run for your life. — ain't got no gun, — ain't got no knife, —
 The man is — back in town, —

(2°) w/Gtr. 1

TAB

1	3	2	1/4	1
2	0	2	2	2
2	0	2	0	2
0	3	0	3	0

G⁵ A

don't — you start no fight. — 'Cause I'm
 so don't — you — mess me 'round. —

Gtrs. 1+2


TAB

3	2
0	0
0	0
X	0
3	

Chorus

Chorus

A G⁵ E A G⁵ E



T. N. T. I'm dy - na - mite. (T. N. T.) And I'll win the fight.

Gtrs. 1+2

A G⁵ E

(T. N. T.) I'm a pow - er load. (T. N. T.)

G⁵ A

Watch me ex - plode.

The first system of the score shows the beginning of the song. The musical notation is in treble clef with a key signature of one sharp (F#). The first two measures are in 2/4 time, followed by a 4/4 time signature. The guitar tablature below the staff shows the fretting for each measure. The first measure contains a triplet of eighth notes (frets 2, 2, 0) and a quarter note (fret 1). The second measure contains a quarter note (fret 2) and a triplet of eighth notes (frets 2, 2, 0). The third measure contains a quarter note (fret 2) and a triplet of eighth notes (frets 2, 2, 0). The fourth measure contains a quarter note (fret 0) and a triplet of eighth notes (frets 0, 0, 0). The fifth measure contains a quarter note (fret 0) and a triplet of eighth notes (frets 0, 0, 0). The sixth measure contains a quarter note (fret 0) and a triplet of eighth notes (frets 0, 0, 0). The seventh measure contains a quarter note (fret 0) and a triplet of eighth notes (frets 0, 0, 0). The eighth measure contains a quarter note (fret 0) and a triplet of eighth notes (frets 0, 0, 0).

1. E G⁵ A G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

I'm

Gtr. 3 (elec.)

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a half note on G4, followed by a double bar line, then a half note on A4, and another double bar line. The staff continues with a whole note on B4, followed by two measures of whole rests. A dynamic marking of *f* (forte) is placed below the first G note, with the text "w/dist." (with distortion) next to it. An arrow labeled "full" points from the *f* marking to the second staff.

2. **Guitar solo**

A E G⁵ A G⁵ A G⁵ E

Gtr. 3

f

full

full

3 2 0 3 2 0 2 0 4 5 0

12 15 0

Play Gtr. 3 part

Gtrs. 1+2

1 3 2 2 1 1/4 1

2 0 2 2 2 2 2

2 0 0 0 0 0 0

0 3 0 0 3 0 0

G⁵ A

G⁵ A G⁵ E

full

16 12 15 12 14 12 14 14 12 14

3 2 2 1/4 1

0 2 2 2 2

0 0 0 0 0

X 0 0 3 0 0

Chorus A G⁵ E

full 12 12 15 12 12 12 12 15 12 15 12 14 12 14 12 14 12

3 0 0 X 3

2 2 2 0

3 0 3

1/4

Chorus A G⁵ E

1/2 14 12 14 14

0 22

0 2 2 0

0 2 2 0

3 0 3

1/4

Chorus A G⁵ E

2 2 0 3

2 2 0 3

1/4

Play written part

Chorus A G⁵ E

2 2 0 3

2 2 0 3

1/4

G# A* B^b B C⁵ C#⁵ D⁵ E^{b5}

8va-----

T
A
B

11 12 13 14 15 16 17 18

5 6 7 8 10 11 12 13
 6 7 8 9 10 11 12 13
 4 5 6 7 8 9 10 11

accel. Free time

E⁵ F⁵ F#⁵ G^{5*} G#⁵ A⁵ B^{b5} B⁵ C^{5*}

8va-----

T
A
B

19 20 20 21 22 20 21 22

0 0 1 2 2 0

14 15 16 17 18 19 20 21 22
 14 15 16 17 18 19 20 21 22
 12 13 14 15 16 17 18 19 20

w/ad lib gliss

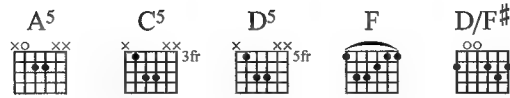
whole lotta rosie

Words & Music by
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Full performance demo: CD 1 track 12

Backing only: CD 2 track 12



Intro $\text{♩} = 155$
2 bar count in:

Gtrs. 1+2 (elec.) A⁵ C⁵ D⁵ C⁵ A⁵ C⁵ D⁵ C⁵ A⁵

The intro guitar part is written for two electric guitars. The first system shows the first two measures, which are repeated. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The guitar part consists of a series of power chords: A⁵, C⁵, D⁵, C⁵, A⁵, C⁵, D⁵, C⁵, and A⁵. The bass line is indicated by a T, A, B system with fret numbers: 2, 5, 7, 5, 2, 2, 5, 7, 5, 2, 0, 3, 0, 5, 0, 3, 0.

Play Gtr. 1 part

The first system of the guitar part continues with the same power chord sequence: C⁵, D⁵, C⁵, and A⁵. The bass line continues with fret numbers: 2, 5, 7, 5, 2, 2, 5, 7, 5, 2, 0, 3, 0, 5, 0, 3, 0.

Verse C⁵ D⁵ C⁵ A⁵ C⁵ D⁵ C⁵ A⁵

The verse guitar part is written for two electric guitars. The first system shows the first two measures, which are repeated. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The guitar part consists of a series of power chords: C⁵, D⁵, C⁵, A⁵, C⁵, D⁵, C⁵, and A⁵. The bass line is indicated by a T, A, B system with fret numbers: 2, 5, 7, 5, 2, 2, 5, 7, 5, 2, 0, 3, 0, 5, 0, 3, 0.

1. Wan - na tell _ you sto - ry

'bout a wom'n I know. _

The verse guitar part continues with the same power chord sequence: C⁵, D⁵, C⁵, and A⁵. The bass line continues with fret numbers: 2, 5, 7, 5, 2, 2, 5, 7, 5, 2, 0, 3, 0, 5, 0, 3, 0.

Ah, when it comes to lov - in', _

she steals the show. _

C⁵ D⁵ C⁵ A⁵ C⁵ D⁵ C⁵ A⁵

She ain't ex-act-ly pret-ty, ___ ain't ex-act-ly small. ___

T
A
B

2 5 7 5 2 2 5 7 5 2 2 5 7 5 2 2 5 7 5 2

0 3 0 5 0 3 0 0 3 0 0 5 0 3 0 0 3 0 0 3 0

Fort' two, thirt' nine, fif - ty six, you could say she's got a lot. ___

Play 4 times

Gtr. 1

Fig. 1

T
A
B

2 5 7 5 2 2 5 7 5 2 2 5 7 5 2 2 5 7 5 2

0 3 0 5 0 3 0 0 3 0 0 5 0 3 0 0 3 0 0 3 0

Gtr. 2

Fig. 1a

T
A
B

2 5 7 5 0 2 2 X 0 2 X 0 2 2 5 7 5 0 2 2 X 0 2 X 0 2

0 3 0 5 0 3 0 0 3 0 0 5 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0

Gtr. 1 w/Fig. 1 (x7)
Gtr. 2 w/Fig. 1a (x7)

Verse

(A⁵)



Nev - er had a wo - man, nev - er had a wo - man like you, —
Ho - ney you can do it, do it to me all night long, —



do - in' all the things, do - in' all the things you do.
on - ly one who turns, on - ly one who turns me on. —



Ain't no fair - y sto - ry,
All through the night - time

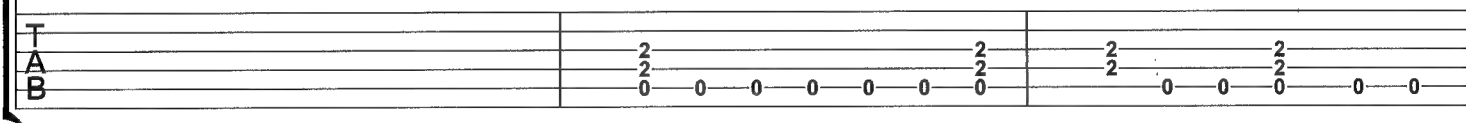


ain't no skin and bones, — but you give it all you got,
and right a - round the clock, — to my sur - prise,



weigh - in' in at nine - teen stone. — You're a whole lot - ta }
Ro - sie nev - er stops. She was a whole lot - ta }

Gtrs. 1+2



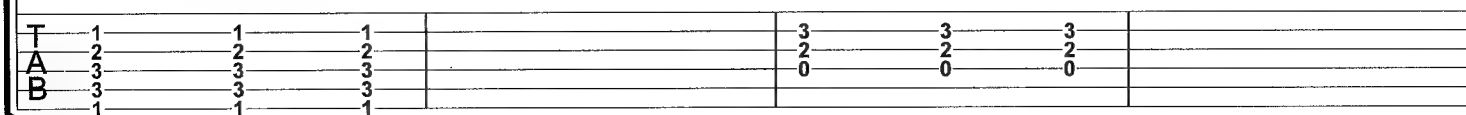
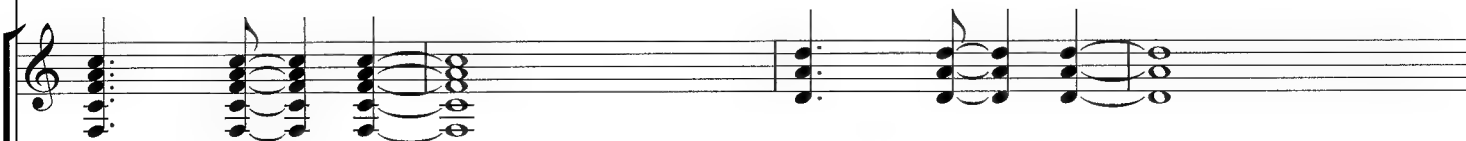
Chorus

F

D⁵



wo - man, a whole lot - ta wo - man, a whole lot - ta



A⁵ G⁵ A⁵ G⁵

Ros - ie, whole lot - ta Ros - ie, whole lot - ta

TAB: 2 0 3, 2 0 3, 0 0 3

A⁵ G⁵ 1. D/F# G⁵ D/F# G⁵

Ros - ie, and you're a whole lot - ta wo - man.
(1° only)-----

TAB: 2 0 3, 2 0 3, 0 0 3, 3 2 3, 2 3 4

A⁵

Oh,

TAB: 2 2 2, 0 3 0 5 0 3 0, 2 2 2, 0 0 0 0 2, 0 3 0 5 0 3 0

2. D/F# G⁵ D/F# G⁵

you're a whole lot - ta love.

Gtr. 3 (elec.)

Play Gtr. 3 part

Gtr. 1 w/Fig. 1 (x8)
Gtr. 2 w/Fig. 1a (x8)

First system of guitar notation. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with eighth notes and a wavy line. The bottom staff is a six-string guitar tablature with fret numbers 5, 7, 5, 7, 5, 7, 5, 8, and a series of 'full' notes indicated by upward arrows on fret 8.

Second system of guitar notation. The top staff continues the melodic line. The bottom staff shows fret numbers 8, 8, 8, 8, 8, 8, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8.

Third system of guitar notation. The top staff continues the melodic line with a key change to two sharps. The bottom staff shows fret numbers 7, 10, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8, 8, 10, 8, 10, 7, 9, 7, 5, 7, 5, 7, 5, 7, 5, 4, 7, 5, 7, 13-15, 9, 7, (7), 4.

Fourth system of guitar notation. The top staff includes a 'F' chord marking and a 'D5' chord marking. The bottom staff shows fret numbers 15, 7, 5, 8, 8, 7, 5, 7, 5, 8, 5, 7, 8, 7, 5, 7, 5, 7, 5, (5).

Gtrs. 1+2

Fifth system of guitar notation. The top staff shows a guitar part for two guitars (1+2) with a key signature of one flat. The bottom staff shows fret numbers 1, 2, 3, 3, 1, 3, 2, 0, 3, 2, 0, 3, 2, 0.

The musical score for 'The Wind' by The Beatles is presented in three systems. The first system shows the guitar part (treble clef) and the bass part (TAB). The guitar part consists of a single melodic line with a wavy line above it, indicating a tremolo effect. The bass part is a simple line with the notes 7, 5, 7, 7, 5, 7. The second system shows the guitar part (treble clef) and the bass part (TAB). The guitar part consists of a single melodic line with a wavy line above it, indicating a tremolo effect. The bass part is a simple line with the notes 7, 5, 7, 7, 5, 7. The third system shows the guitar part (treble clef) and the bass part (TAB). The guitar part consists of a single melodic line with a wavy line above it, indicating a tremolo effect. The bass part is a simple line with the notes 7, 5, 7, 7, 5, 7.

Musical score for "The Wind" by The Beatles. The score is divided into four measures. The guitar part (top) is written in treble clef and includes a guitar-specific staff with fret numbers (7, 5, 7, 7, 5, 7). The guitar part features a melodic line with a "P.M." (Palm Mute) instruction. The bass part (bottom) is written in bass clef and includes a guitar-specific staff with fret numbers (2, 5, 7, 5, 2, 2, 5, 7, 5, 2, 0, 3, 0, 5, 0, 3, 0). The score is divided into four measures.

Gtr. 1 w/Fig. 1 (x8)
Gtr. 2 w/Fig. 1a (x8)

The first system of the musical score for 'The Wind' consists of a single staff with a treble clef. The melody is written in eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The key signature has one flat (B-flat). The system ends with a double bar line.

8va

TAB (5) 20 20 20 20 17 20-17-20 17 20-17-20 17 20-17

(8)

TAB 20 17 20-17-20 17 20-17-20 17 20-17-20 17 20-17 20 17 20-17-19-17-20-17 19

(8)

TAB 17 20 17 19 17 20 17 19 17 20 17 19 17 20 17 19 17 20 17 19 17 17

Oh, — you're a whole lot - ta

TAB 7 5 7 5 7 5 (5) 0 0 20 20 20 20 (20)

Chorus

F⁵ D⁵

wo - man, a whole lot - ta wo - man, — whole lot - ta

Gtrs. 1+2

Gtr. 3 tacet

TAB 1 2 3 3 1 3 2 0 3 2 0 3

Play Gtr. 1 part

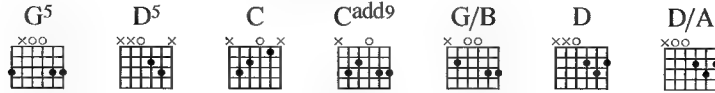
you shook me all night long

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

Full performance demo: CD 1 track 13

Backing only: CD 2 track 13

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Intro ♩ = 118
2 bar count in:

Gtr. 1 (elec.) G⁵ D⁵

w/medium amp gain

Play Gtr. 1 part

Gtr. 2 (elec.)

w/low amp gain

The first system of music shows the introduction. Gtr. 1 (electric) plays a melody in G⁵ and D⁵ chords with a medium amp gain. Gtr. 2 (electric) plays a rhythmic accompaniment in G⁵ and D⁵ chords with a low amp gain. The notation includes standard musical notation and guitar tablature.

G⁵ D⁵

The second system of music continues the introduction. Gtr. 1 (electric) plays a melody in G⁵ and D⁵ chords. Gtr. 2 (electric) plays a rhythmic accompaniment in G⁵ and D⁵ chords. The notation includes standard musical notation and guitar tablature.

Gtr. 1 G⁵ C G⁵ C G⁵ D⁵ G⁵ 1. D⁵ G⁵ D⁵

The third system of music shows the main body of the song. Gtr. 1 (electric) plays a melody in G⁵, C, G⁵, C, G⁵, D⁵, G⁵, and D⁵ chords. The notation includes standard musical notation and guitar tablature.

2. D⁵ G⁵ D⁵ Verse G⁵ C G⁵ C G⁵ D⁵

1. She was a fast ma - chine, . she kept her mo - tor clean, _ she was the
 (2.) double time _ on the se - duc - tion line, _ she was one

(2^o) w/Gtr. 2

T	3	3	3	3	3	1	1	1	3
A	0	2	0	2	0	0	0	0	2
B	0	0	0	0	0	2	0	2	0
	3	3	3	3	3	3	3	3	3

G⁵ D⁵ G⁵ D⁵ G⁵ C

best of damn wo - man that I've ev - er seen. _ She had the sight - less eyes _ tell - in'
 of a kind, she's just mine all mine, _ Want - ed no ap - plause _ just an -

T	3	3	3	3	3	3	1
A	0	0	0	0	0	0	0
B	0	0	0	0	0	0	2
	3	3	3	3	3	3	3

G⁵ C G⁵ D⁵ G⁵ D⁵ G⁵ D⁵

me no lies, _ knock - in' me out _ with those A - me - ri - can thighs. Tak - in'
 -oth - er course. _ Made a meal out - ta me _ and came back for more. Had to

T	1	1	3	3	3	3	3
A	0	0	0	0	0	0	2
B	2	0	2	0	0	0	0
	3	3	3	3	3	3	3

G⁵ C G⁵ C G⁵ D⁵ G⁵

more that her share had me fight - in' for air. she told me to come but I was
cool me down to take an - oth - er round, now I'm back in the ring to take an -

Gtr. 2 (1°)

TAB

3 0 0 3 1 0 2 3 1 0 2 3 0 2 0 3 3

D⁵ G⁵ D⁵ G⁵ C G⁵ C G⁵ D⁵

al - rea - dy there. 'Cause the walls start shak - in', the earth was quak - in', my mind
-oth - er swing... 'Cause the walls were shak - in', the earth was quak - in', my mind

TAB

3 3 3 3 3 1 1 1 3 3 2 3 0 0 1 3 2

G^5 C^{add9} G/B D 1. C^{add9}

shook me all night long.

TAB

3 3 0 0 0 0 2 3 0 2 0 0 0 2 3

3 3 0 0 0 0 2 3 0 2 0 0 0 2 3

G/B D^5 (D) C^{add9} G/B 2.

2. Work - in' And knocked me out babe.

TAB

0 3 0 3 3 2 2 0 0 2 3 0 3 3 0 2

0 0 2 0 0 0 0 0 2 3 0 0 2 0 0

G⁵ Cadd9 G/B D Cadd9

You shook me all night long,

The first system of the musical score consists of three staves. The top staff is the vocal line, featuring the lyrics "You shook me all night long," with a melodic line in G major. The middle staff is the guitar line, showing chords G⁵, Cadd9, G/B, D, and Cadd9. The bottom staff is the bass line, with fret numbers 3, 3, 3, 3, 0, 0, 0, 0, 0, 2, 3, 2, 0, 2, 0, 0, 2, 3.

G/B D G⁵ Cadd9 G/B D

you had me shak - in' ba - by. You shook me all night long.

The second system of the musical score continues the melody. The vocal line has the lyrics "you had me shak - in' ba - by. You shook me all night long." The guitar line shows chords G/B, D, G⁵, Cadd9, G/B, and D. The bass line continues with fret numbers 0, 3, 0, 3, 3, 0, 0, 0, 0, 2, 3, 2, 0, 2, 0, 0, 2, 3.

G⁵

D/A

You shook me.

Solo

G⁵

Cadd9

G/B

D/A

Well you took me.

Gtr. 3 (elec.)

w/medium amp gain

full

1/2

Play Gtr. 3 part

Gtrs. 1+2 (combined part)

G/B D Cadd9 G/B

— night long. Ah _____

TAB

0 0 0 0 2 0 0 0 0 0 2 3 2 0 0

G⁵ Cadd9 G/B D Cadd9

You, shook me all _____ night long.

TAB

3 3 0 0 0 0 2 3 0 3 0 3 2 0 2 0 0 0 0 2 3

CD track listing

Disc 1

Full instrumental performances (with guitar)...

- 1 **back in black**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.
- 2 **dirty deeds done dirt cheap**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 3 **for those about to rock
(we salute you)**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.
- 4 **hells bells**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.
- 5 **highway to hell**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 6 **it's a long way to the top
(if you wanna rock 'n' roll)**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 7 **let there be rock**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 8 **rock and roll ain't noise
pollution**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.
- 9 **rock 'n' roll train**
(A. Young/M. Young) Leidseplein Presse B.V.
Administered by J. Albert & Son Pty. Ltd.
- 10 **thunderstruck**
(A. Young/M. Young) J. Albert & Son Pty. Ltd.
- 11 **t.n.t.**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 12 **whole lotta rosie**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 13 **you shook me all night long**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.

Disc 2

Backing tracks (without guitar)...

- 1 **back in black**
- 2 **dirty deeds done dirt cheap**
- 3 **for those about to rock
(we salute you)**
- 4 **hells bells**
- 5 **highway to hell**
- 6 **it's a long way to the top
(if you wanna rock 'n' roll)**
- 7 **let there be rock**
- 8 **rock and roll ain't noise
pollution**
- 9 **rock 'n' roll train**
- 10 **thunderstruck**
- 11 **t.n.t.**
- 12 **whole lotta rosie**
- 13 **you shook me all night long**

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**play guitar with the CD backing tracks
and the matching music book**

**back in black
dirty deeds done dirt cheap
for those about to rock
(we salute you)
hells bells
highway to hell
it's a long way to the top
(if you wanna rock 'n' roll)
let there be rock
rock and roll ain't noise pollution
rock 'n' roll train
thunderstruck
t.n.t.
whole lotta rosie
you shook me all night long**

what you get in this pack...

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